

Magnificat Primo

Selva morale e spirituale (1640/41)

à 8 voci & due violini & quattro viole ovvero quattro
trombone quali in accidente si ponno lasciare

Claudio Monteverdi (1567 – 1643)

The musical score is arranged in two systems. The first system includes Violino I, Violino II, Viola o trombone I, Viola o trombone II, Viola o trombone III, Viola o trombone IV, Soprano I, Alto I, Tenore I, and Basso I. The second system includes Soprano II, Alto II, Tenore II, Basso II, and B. c. (Basso Continuo). The vocal parts have lyrics in Italian: "Ma-gni - fi - cat, ma-gni - fi - cat, ma -". The instrumental parts are for Violino I, Violino II, Viola o trombone I, Viola o trombone II, Viola o trombone III, Viola o trombone IV, and B. c. The score is in 3/4 time and G major. The key signature has one sharp (F#). The tempo is marked "Allegro". The score is for a "Magnificat Primo" from the "Selva morale e spirituale" (1640/41) by Claudio Monteverdi (1567 – 1643). The score is for 8 voices and 4 violas/trombones. The vocal parts are Soprano I, Alto I, Tenore I, Basso I, Soprano II, Alto II, Tenore II, and Basso II. The instrumental parts are Violino I, Violino II, Viola o trombone I, Viola o trombone II, Viola o trombone III, Viola o trombone IV, and B. c. (Basso Continuo). The lyrics are: "Ma-gni - fi - cat, ma-gni - fi - cat, ma -".

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gni - fi-cat a - ni-ma me-a, ma gni - fi-cat, ma gni - fi-cat a - nima me - a Do -

gni - fi-cat a - ni-ma me-a, ma gni - fi-cat, ma gni - fi-cat a - nima me a, a -

gni - fi-cat a - ni - ma me-a, ma gni - fi-cat, ma gni - fi - cat a - nima me - a Do -

gni - fi-cat a - ni-ma me-a, ma gni - fi-cat, ma gni - fi-cat a - nima me - a Do -

ma gni - fi-cat a - nima me-a, ma gni - fi-cat a - nima me a Do -

ma gni - fi-cat a - nima me-a, ma gni - fi-cat a - nima me a Do -

ma gni - fi-cat a - nima me-a, ma gni - fi-cat a - nima me - a Do -

ma - gni - fi-cat a - nima me-a, ma gni - fi-cat a - nima me - a Do -

18

- a Do - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 ni - ma me - a Do - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,

- - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit, et ex -
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,

- - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,
 - - - mi - num et ex - ul - ta - vit, et ex - ul - ta - vit,

ex - ul - ta - vit spi - ritus, ex - ul - ta - vit spi - ritus, spi - ri-tus me-us in

ex - ul - ta - vit spi - ri-tus, ex - ul - ta - vit spi - ri-tus me-us in

- ul-tavit, ex - ul - ta - vit spi - ri-tus, ex - ul - ta - vit spi - ri-tus me - us in

ex - ul - ta - vit spi - ri-tus, ex - ul - ta - vit spi - ri-tus me-us in

ex - ul - ta - vit spi - ri-tus, ex - ul - ta - vit spi - ri-tus me-us in

38

Tutti

à 2 voci & 2 violini

De - o sa - lu - ta - ri me - o. Qui - a qui - a re - spe - xit, re - spe - xit,

De - o sa - lu - ta - ri me - o. Qui - a

De - o sa - lu - ta - ri me - o. Qui - a

De - o sa - lu - ta - ri me - o. Qui - a

due voci & 2 violini

De - o sa - lu - ta - ri me - o. Qui - a qui - a re - spe - xit, re - spe - xit,

De - o sa - lu - ta - ri me - o. Qui - a

De - o sa - lu - ta - ri me - o. Qui - a

De - o sa - lu - ta - ri me - o. Qui - a

à 2 voci & due violini

à 2 voci & due violini

Two staves of music for voices and two violins. The top staff (treble clef) contains the vocal melody with lyrics. The bottom staff (bass clef) contains the violin accompaniment. Measures 51-60 are shown.

Four empty staves for two voices and two violins, measures 61-70.

Two staves of music for voices and two violins. The top staff (treble clef) contains the vocal melody with lyrics. The bottom staff (bass clef) contains the violin accompaniment. Measures 71-80 are shown.

Two staves of music for voices and two violins. The top staff (treble clef) contains the vocal melody with lyrics. The bottom staff (bass clef) contains the violin accompaniment. Measures 81-90 are shown.

A single bass staff containing the bass line for two voices and two violins, measures 91-100.

61

hu-mi - li - ta-tem an - cil - lae su - ae.

hu-mi - li - ta-tem an - cil - lae su - ae.

The musical score is written for a choir and piano. The vocal part is in G major and 4/4 time. The lyrics are in Latin. The piano accompaniment is in G major and 4/4 time. The score is divided into four systems, each with a vocal staff and a piano staff. The first system shows the beginning of the vocal melody and the piano accompaniment. The second system shows the vocal melody continuing with the lyrics 'hu-mi - li - ta-tem an - cil - lae su - ae.' The third system shows the vocal melody continuing with the lyrics 'hu-mi - li - ta-tem an - cil - lae su - ae.' The fourth system shows the vocal melody continuing with the lyrics 'hu-mi - li - ta-tem an - cil - lae su - ae.' The piano accompaniment is written in a simple, harmonic style, providing a steady accompaniment for the vocal melody.

Tutti

Tutti

Tutti

Tutti

Tutti

Tutti

Ec-ce, ec - ce e-nim ex hoc be - a - tam me di - cent,

Tutti

be - a - tam, be -

Tutti

be - a - tam, be -

Tutti

Be - a - tam, be -

Ec-ce, ec - ce e-nim ex hoc be - a - tam me di - cent,

Tutti

be - a - tam, be -

Tutti

Be - a - tam, be -

Tutti

be - a - tam, be -

Tutti

b

#

b

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#

Musical score for "Qui tollis" featuring vocal soloists and a large choir (Tutti). The score is in common time (C) and consists of 12 systems. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in the first system with the lyrics "a - tam me di - cent omnes ge - nera - ti o - nes." The choir (Tutti) enters in the second system with the lyrics "Qui - a fe - cit" and continues through the rest of the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

102

mi - hi ma-gna, fe - cit mi - hi ma - gna, qui - a fe - cit mi - hi ma - gna qui

qui - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po -

qui - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui

qui - - a fe - cit mi - hi a - gna qui

ma-gna, fe - cit mi - hi ma - gna, qui - a fe - cit mi - hi ma - gna qui

qui - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po -

qui - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui po -

qui - - a fe - cit mi - hi ma - gna, fe - cit mi - hi ma - gna qui

First system of musical notation, measures 1-4. It consists of two staves: a treble staff and a bass staff. The treble staff contains a whole note, a half note, a quarter note, and a half note. The bass staff contains a whole note, a half note, a quarter note, and a half note.

Second system of musical notation, measures 5-8. It consists of two staves: a treble staff and a bass staff. The treble staff contains a whole note, a half note, a quarter note, and a half note. The bass staff contains a whole note, a half note, a quarter note, and a half note.

Third system of musical notation, measures 9-12. It consists of two staves: a treble staff and a bass staff. The lyrics are: po - - tens est et sanctum no - men e - - ius. Et mi - se - ri -

Fourth system of musical notation, measures 13-16. It consists of two staves: a treble staff and a bass staff. The lyrics are: po - - tens est et sanctum no - men e - - ius.

Fifth system of musical notation, measures 17-20. It consists of two staves: a treble staff and a bass staff. The lyrics are: po - - tens est et sanctum no - men e - - ius. Solo

126

et mi - se - ri - cor - di - a

a pro - ge - ni - e in pro - ge - ni - es

cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - um,

a pro - ge - ni - e in pro - ge - ni - es

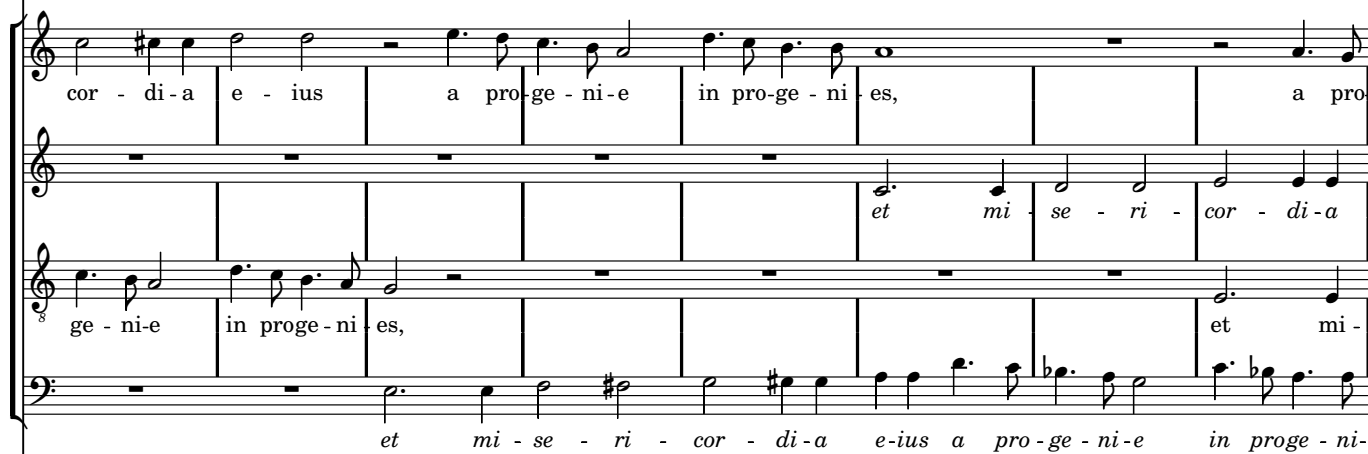
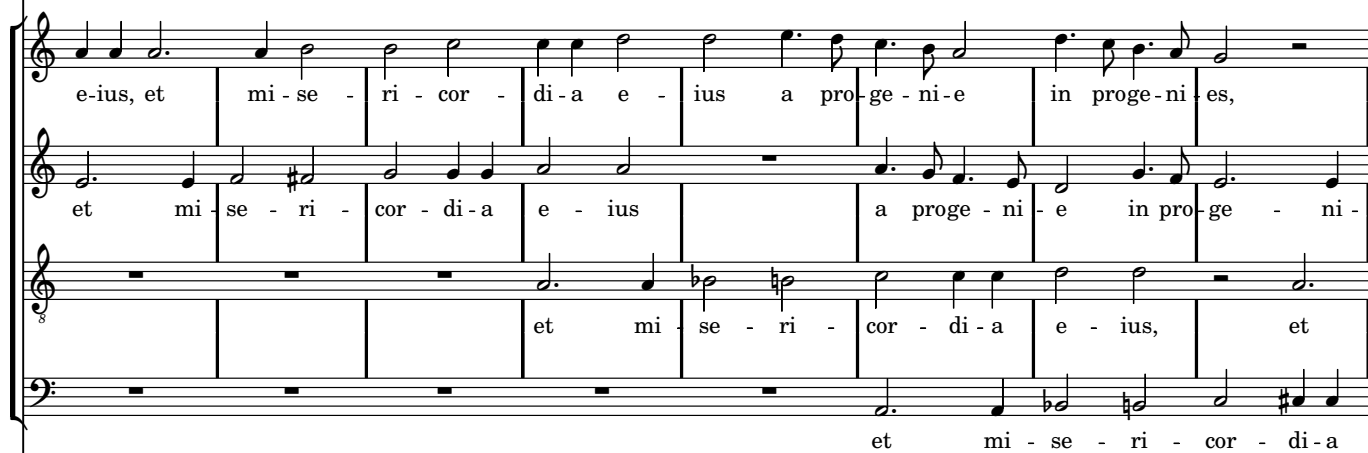
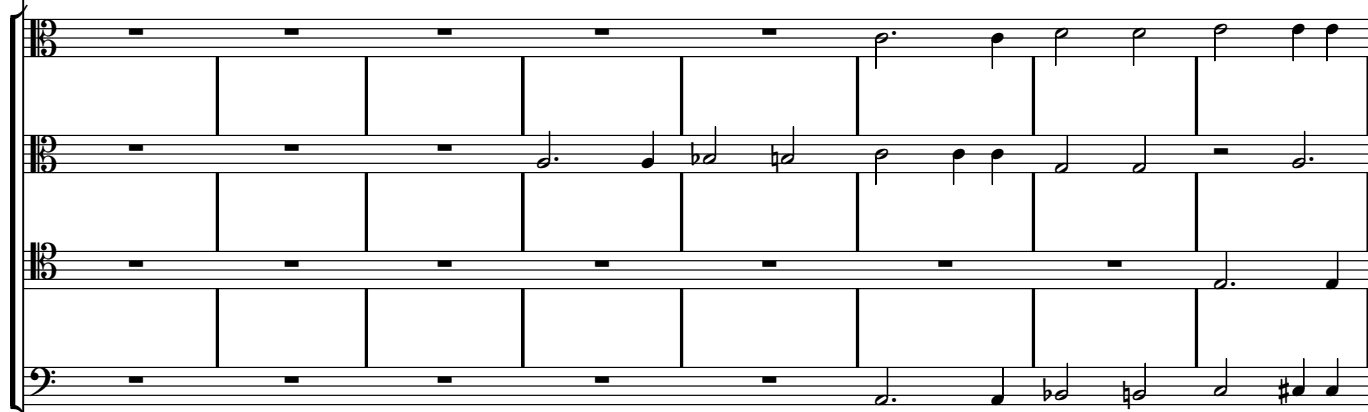
et mi - se - ri -

a pro - ge - ni - e in pro - ge - ni - es,

Et mi - se - ri - cor - di - a e - ius a pro -

a pro - ge - ni - e in pro - ge - ni - es,

b b b # b # b



143

a pro-ge - ni-e in proge-ni-es, et mi - se - ri - cor - di - a e - ius
 es et mi - se - ri - cor - di - a e -
 mi - se - ri - cor - di - a e - ius a pro-ge - ni - e in pro-ge - ni-es
 e - ius, et mi - se - ri - cor - di - a e - ius a pro-ge - ni-e in proge - ni-
 ge - ni-e in proge - ni-es et mi - se - ri - cor - di - a
 e - ius a pro-ge - ni - e in proge - ni-es timen -
 se - ri - cor - di - a e - ius a proge - ni-e in proge - ni-es
 es, a pro-ge - ni - e in proge - ni-es, proge-ni -

[5] #

Tutti
 a proge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 - ius a pro - ge - ni - e in proge - ni - es ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 ti - men - ti - bus e - - um, ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 es ti - men - ti - bus e - - um, ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 e - ius a proge - ni - e in proge - ni - es ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 ti - bus, ti - men - ti - bus e - - um, e - - um. Fe - cit poten - tiam,
 ti - men - ti - bus e - - um, ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 es ti - men - ti - bus e - - um, ti - men - ti - bus e - - um. Fe - cit poten - tiam,
 Tutti

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fe - cit, fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po -

fe - cit, fe - cit, fe - cit, po - ten - tiam in bra - chio, fe - cit po -

fe - cit, fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam

fe - cit fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam,

fe - cit, fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po -

fe - cit, fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam,

fe - cit, fe - cit, fe - cit po - ten - tiam in ra - chio, fe - cit po -

à 2 voci

ten - tiam in bra - chio, in bra - chi-o su - o, fe - cit po-ten - ti - am in bra-chi-o su - o

ten - tiam in bra - chio, in bra - chi-o su - o,

⁸ fe - cit po - ten - tiam in bra - chi-o su - o,

fe - cit po - ten - tiam in bra - chi-o su - o,

à 2 voci

fe - cit po - ten - tiam in bra - chi-o su - o, fe - cit po-ten - ti - am in bra-chi-o su - o dis -

ten - tiam in bra - chi-o, bra - chi-o su - o,

⁸ fe - cit po - ten - tiam in bra - chi-o su - o.

ten - tiam in bra - chio, in bra - chi-o su - o,

à 2 Soprani

ten - tiam in bra - chio, in bra - chi-o su - o,

174

dis - per -

per - sit su - per - bos,

The musical score consists of five systems of staves. The first system has two vocal staves (treble clef) and two piano staves (treble and bass clef). The second system has three vocal staves (treble clef) and two piano staves (treble and bass clef). The third system has four vocal staves (treble clef) and two piano staves (treble and bass clef). The fourth system has four vocal staves (treble clef) and two piano staves (treble and bass clef). The fifth system has one vocal staff (treble clef) and one piano staff (bass clef). The lyrics are: 'dis - per -' in the first system, 'per - sit su - per - bos,' in the third system. The piano part in the fifth system is a single line of music in bass clef.

musical score for a choir and orchestra, page 20, rehearsal mark 178. The score features vocal parts with lyrics and piano accompaniment.

The score is written for a choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

- - - - - sit su - per - bos, dis - per -

The piano accompaniment consists of a right hand and a left hand. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with eighth and sixteenth notes.

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Tutti

Tutti

Tutti

Tutti

Tutti

men - te cor - dis su - i. Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

men - te cor - dis su - i. Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

Tutti

Fe - cit po - ten - tiam, fe - cit, fe - cit, fe - cit po -

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ten - tiam in bra - chio, fe - cit po - ten - tiam, fe - cit po - ten - tiam in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam in bra - chio, in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam, fe - cit po - ten - tiam in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam in bra - chio, in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam in bra - chio, in bra - chio

ten - tiam in bra - chio, fe - cit po - ten - tiam in bra - chio, in bra - chio

su - o,

su - o,

su - o,

su - o, *à 2 Bassi*

su - o, Fe - cit po - ten - ti - am in bra - chi - o su - o de - po - suit po -

su - o,

su - o,

su - o,

su - o, *à 2 Bassi*

su - o, fe - cit po - ten - ti - am in bra - chi - o su - o de - po - suit po - ten - tes de se - de,

à 2 Bassi

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ten-tes de se - de, de - po - suit po - ten-tes de se - de et ex - al - ta - vit

de - po - suit poten-tes, de - po - suit po - ten-tes de se - de et ex - al - ta - vit,

hu - mi - les, et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit, exal - ta - vit,

et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit, exal -

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et ex - al - ta - vit, et ex - al - ta - vit, exal - ta - vit hu - mi - les. Fecit poten - tiam, fe - cit, fe - cit, fe - cit.

ta-vit, et ex-al-ta-vit, exal-ta-vit, exal-ta-vit hu-mi-les. Fecit poten-tiam, fe-cit,

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam in

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam in

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po -

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam, fe - cit po -

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam, po -

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam, po -

fe - cit, fe - cit po - ten - tiam in bra - chio, fe - cit po - ten - tiam, po -

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bra - chio, in bra - chi-o su - o,

bra - chio, in bra - chi-o su - o,

ten - tiam in bra - chi-o su - o, *à 2 voci* fe - cit po - ten - ti - am in bra - chi-o su - o,

ten - tiam in bra - chi-o su - o.

ten - tiam in bra - chi-o su - o,

ten - tiam in bra - chi-o su - o,

à 2 ten - tiam in bra - chi-o su - o, Fe - cit po - ten - ti - am in bra - chi-o su - o e - su - ri - en - tes, -

ten - tiam in bra - chi-o su - o,

à 2 Tenori

e - su - ri - en - tes, _ e - su - ri - en - tes, _ e - su - ri - en - tes im - ple - vit bo - nis, _

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The musical score is for a piece in 3/4 time, featuring a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a single staff with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems, each with a repeat sign at the beginning. The lyrics are in Latin: 'e-su-ri-en-tes im-ple-vit bo-nis, e-su-ri-en-tes, e-su-ri-en-tes im-ple-vit bo-nis'. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment begins with a rest, followed by a series of eighth and sixteenth notes. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The musical score is written for a four-part vocal choir and an organ. The time signature is 3/4. The key signature has one sharp (F#). The organ part is in the right hand, and the vocal parts are in the left hand. The lyrics are in Latin.

Organ Part (Right Hand):

Measure 1: C4 (half note), F#4 (half note)
Measure 2: C4 (half note), F#4 (half note)
Measure 3: C4 (half note), F#4 (half note)
Measure 4: C4 (half note), F#4 (half note)
Measure 5: C4 (half note), F#4 (half note)
Measure 6: C4 (half note), F#4 (half note)
Measure 7: C4 (half note), F#4 (half note)
Measure 8: C4 (half note), F#4 (half note)

Vocal Parts (Left Hand):

Soprano:

Measure 1: C5 (half note), F#5 (half note)
Measure 2: C5 (half note), F#5 (half note)
Measure 3: C5 (half note), F#5 (half note)
Measure 4: C5 (half note), F#5 (half note)
Measure 5: C5 (half note), F#5 (half note)
Measure 6: C5 (half note), F#5 (half note)
Measure 7: C5 (half note), F#5 (half note)
Measure 8: C5 (half note), F#5 (half note)

Alto:

Measure 1: B4 (half note), E5 (half note)
Measure 2: B4 (half note), E5 (half note)
Measure 3: B4 (half note), E5 (half note)
Measure 4: B4 (half note), E5 (half note)
Measure 5: B4 (half note), E5 (half note)
Measure 6: B4 (half note), E5 (half note)
Measure 7: B4 (half note), E5 (half note)
Measure 8: B4 (half note), E5 (half note)

Tenor:

Measure 1: A4 (half note), D5 (half note)
Measure 2: A4 (half note), D5 (half note)
Measure 3: A4 (half note), D5 (half note)
Measure 4: A4 (half note), D5 (half note)
Measure 5: A4 (half note), D5 (half note)
Measure 6: A4 (half note), D5 (half note)
Measure 7: A4 (half note), D5 (half note)
Measure 8: A4 (half note), D5 (half note)

Bass:

Measure 1: G4 (half note), C5 (half note)
Measure 2: G4 (half note), C5 (half note)
Measure 3: G4 (half note), C5 (half note)
Measure 4: G4 (half note), C5 (half note)
Measure 5: G4 (half note), C5 (half note)
Measure 6: G4 (half note), C5 (half note)
Measure 7: G4 (half note), C5 (half note)
Measure 8: G4 (half note), C5 (half note)

Lyrics:

nis. Et di - vites di - mi - sit in a - nes, et

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di - vites, et di - vites, et di - vites di - mi-sit in - a - nes, et di-vites di -

a - nes, et di - vites, et di - vites, et di - vites di - mi-sit in - a - nes, et di-vites di -

#

[illegible]

First system of musical notation, featuring two staves with treble and bass clefs. The music is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals.

Second system of musical notation, featuring four staves with treble and bass clefs. The music is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals.

el pu-erum su - um, suscepit Is - ra-el pu-erum, pu-erum su - um re-cor-

su - um, susce-pit Is - ra-el, suscepit Is - ra-el pu-erum, pu-erum su - um

su - um, susce - pit, suscepit Is - ra-el pu-erum, pu-erum su - um

Is - ra-el, susce - pit, suscepit Is - ra-el pu-erum, pu-erum su - um

Third system of musical notation, featuring four staves with treble and bass clefs. The music is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals.

Is - ra-el pu-erum su - um, suscepit Is - ra-el pu-erum, pu-erum su - um recordatus, recordatus

Is - ra-el, susce-pit Is - ra-el, suscepit Is - ra-el pu-erum, pu-erum su - um

Is - ra - el pu-erum su - um, suscepit Is - ra-el pu-erum, pu-erum su - um

Is - ra-el pu-erum su - um, suscepit Is - ra-el pu-erum, pu-erum su - um

Fourth system of musical notation, featuring two staves with treble and bass clefs. The music is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals.

datum, *recordatus* mi - se - ri - cor - di - ae, mi - se - ri - cor - diae su - ae

recordatus, recordatus,

re-cor-

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reco-rda - tus mi - se - ri - cor - di - ae su - ae,

reco-rda - tus

reco-rda-tus, reco-rda-tus mi - se - ri - cor - di - ae su - ae,

da-tus, reco-rda-tus mi - se - ri - cor - di - ae su - ae

reco-r - da-tus sicut lo-

#

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a series of rests followed by a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4.

Five staves of musical notation. The top four staves are in alto clef (C4) and the bottom staff is in bass clef. The music consists of a series of rests followed by a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4.

Four staves of musical notation. The top two staves are in treble clef and the bottom two staves are in bass clef. The music consists of a series of rests followed by a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The lyrics "recor - da-tus," are written below the top staff. The lyrics "sicut locu - tus" are written below the bottom staff, and "est ad patres nostros, A-bra - ham," are written below the bottom staff.

Four staves of musical notation. The top three staves are in treble clef and the bottom staff is in bass clef. The music consists of a series of rests followed by a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. The lyrics "cu - tus est ad patres no - stros, A - braham," are written below the bottom staff.

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mi - se - ri - cor - diae, recorda-tus sicut lo-cu - tus
 recorda-tus, recor-da - tus sicut lo-
 mi - se - ri - cor - di - ae su - ae,
 recor - da-tus sicut lo - cu-tus est mi -

mi - se - ri - cor - diae,
 mi - se - ri - cor - di - ae
 recor-da-tus mi - se - ri - cor - di - ae su -
 mi - se - ri - cor - diae, mi - se - ri - cor - diae, recor-

First system of the musical score, measures 1-6. The vocal line is in G major, and the piano accompaniment is in 4/4 time. The piano part features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

Second system of the musical score, measures 7-12. This system includes Latin lyrics for the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

est, recorda-tus sicut locu - tus est
cutus est mi - se - ri - cor-diae su - ae,
recor-datus sicut locu - tus est,
- se - ri - cor - di - ae. su - ae, sicut lo - cu - tus

Third system of the musical score, measures 13-18. The final system on the page, showing the continuation of the vocal and piano parts with Latin lyrics.

recor - da - tus sicut lo - cutus est
recor - da - tus sicut lo - cu - tus est ad pa - tres, sicut lo - cu - tus
- ae sicut lo - cu - tus est ad patres
datus, recor - da - tus sicut lo - cu - tus est ad pa - tres, sicut lo - cu - tus

A musical score for the song "The Rose Tree". The score is written for five staves. The first two staves are for vocal parts (Soprano and Alto), and the last three staves are for instrumental parts (Piano, Violin, and Cello). The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score is divided into four measures by vertical bar lines. The first measure contains the main melody, and the subsequent measures contain variations and accompaniment. The score ends with a double bar line and a repeat sign.

est ad patres nos - tros, A - bra - ham

sicut locu - tus, sic-ut locu-tus est ad patres no - stros, A - bra -

recor-

recor-

[illegible]

da - tus, *recor - da - tus* sicut lo - cu - tus est, *sicut lo -*
da - tus, recordatus mi - se - ri - cor - di - ae su - ae, sicut lo -
⁸ham, recorda - tus sicut lo - cu - tus est, *sicut lo -*
recorda - tus mi - se - ri - cor - di - ae su - ae sicut lo - cu - tus

ham, recorda - tus *recor - da - tus* sicut lo - cu - tus
da - tus, recordatus, recor - da - tus, sicut lo - cu - tus
⁸recor - da - tus mi - se - ri - cor - di - ae su - ae sicut lo - cu - tus
da - tus, recordatus, recor - da - tus, sicut lo - cu - tus

#

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cutus est ad patres nostros, A - braham, sic-ut lo - cu - tus est ad patres no - stros, ad patres
 cu - tus est, sic-ut lo - cu - tus est ad patres no - stros. ad patres no - stros,
cutus est ad patres no - stros, A - braham sic-ut lo - cu - tus est ad patres no - stros,
 est, sic-ut lo - cu - tus est ad patres no - stros,
 est, sic-ut lo - cu - tus est ad patres no - stros, ad patres no - stros,
 est, sic-ut lo - cu - tus est ad patres no - stros, ad patres
 est sic-ut lo - cu - tus est ad patres no - stros, ad patres no - stros,

#

[illegible]

se-mi-ni et se-mi-ni e-ius in sae-cu-la.

se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

et se-mi-ni e-ius in sae-cu-la.

et se-mi-ni e-ius in sae-cu-la.

et se-mi-ni e-ius in sae-cu-la.

se-mi-ni et se-mi-ni e-ius in sae-cu-la.

se-mi-ni, et se-mi-ni e-ius in sae-cu-la.

à 2

Glo - - - -

à 2 Tenori

This musical score is for measures 361 through 365. It features a SATB choir and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked $\phi 3$. The score is divided into four systems, each with four staves. The first system contains the Soprano, Alto, Tenor, and Bass vocal parts, all of which are silent in these measures. The second system contains the Piano accompaniment, which is also silent. The third system contains the Soprano, Alto, and Tenor vocal parts, which are silent, and the Bass vocal part, which has a melodic line with the lyrics "Glo - - - - -". The fourth system contains the Soprano, Alto, and Tenor vocal parts, which are silent, and the Bass vocal part, which has a melodic line with the lyrics "ri - a Pa - tri,". The piano accompaniment in the fourth system has a bass line with the lyrics "ri - a Pa - tri,". The score ends with a double bar line and a repeat sign.

Measures 361-365. The score is for SATB choir and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked $\phi 3$. The score is divided into four systems, each with four staves. The first system contains the Soprano, Alto, Tenor, and Bass vocal parts, all of which are silent in these measures. The second system contains the Piano accompaniment, which is also silent. The third system contains the Soprano, Alto, and Tenor vocal parts, which are silent, and the Bass vocal part, which has a melodic line with the lyrics "Glo - - - - -". The fourth system contains the Soprano, Alto, and Tenor vocal parts, which are silent, and the Bass vocal part, which has a melodic line with the lyrics "ri - a Pa - tri,". The piano accompaniment in the fourth system has a bass line with the lyrics "ri - a Pa - tri,". The score ends with a double bar line and a repeat sign.

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musical score for a choir and piano, measures 368-372. The score is written in common time (C) and features a key signature of one sharp (F#).

The score is divided into four systems, each containing staves for Soprano, Alto, Tenor, and Bass voices, and a Piano accompaniment.

Measure 368: All vocal parts and the piano accompaniment are in whole rests.

Measure 369: All vocal parts and the piano accompaniment are in whole rests.

Measure 370: All vocal parts and the piano accompaniment are in whole rests.

Measure 371: The vocal parts and piano accompaniment enter with the lyrics: "ri - a, et Fi - li o, glo -".

Measure 372: The vocal parts and piano accompaniment continue with the lyrics: "Glo -".

The piano accompaniment consists of a single melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic foundation.

The musical score is written for a large ensemble. The top system consists of two staves, likely for woodwinds (flutes and oboes), with a common time signature 'C'. The second system includes staves for woodwinds (clarinets and bassoons) and strings (violins, violas, cellos, and double basses). The third system features vocal staves with the lyrics: *- ria et Spiri-tu-i San - cto.* The fourth system continues the vocal parts with the lyrics: *- ria et Spiri-tu-i San - cto. Sicut erat in prin-ci-pio et nunc et*. The bottom system is for the Tromboni (Trombones).

The score includes several dynamic and performance markings:

- Tutti**: Marked above the woodwind section and below the vocal section.
- Tromboni**: Marked above the bottom staff.

The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures by vertical bar lines.

[illegible][illegible]

Tutti

Sicut erat, sicut erat *sicut*

Sicut erat,

sem - per, sicut erat, *sicut erat, sicut erat* in prin-ci-pi-o et nunc et sem - per,

Sicut erat

[illegible]

erat, sicut erat in prin-ci-pi-o et nunc et sem - per, sicut erat in princi-pi-o et nunc et sem -

erat, sicut erat in prin-ci-pi-o et nunc et sem - per, sicut erat in princi-pi-o et nunc et sem -

erat, sicut erat, sicut erat in princi-pi-o et nunc et sem -

sicut erat in prin-ci-pi-o et nunc et sem - per, sicut erat in princi-pi-o et nunc et sem -

erat, sicut erat in prin-ci-pi-o et nunc et sem - per, sicut erat in princi-pi-o et nunc et sem -

sicut erat in prin-ci-pi-o et nunc et sem - per, sicut erat in princi-pi-o et nunc et sem -

sicut erat, sicut erat in princi-pi-o et nunc et sem -

sicut erat in prin-ci-pi-o et nunc et semper, sicut erat, sicut erat in princi-pi-o et nunc et sem -

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per, semper et in saecula sae-cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum, sae - cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum. A - men.

per, semper et in saecula sae-cu - lo - rum, sae - cu - lo - rum. A - men.

Monteverdi published alto II and bass II without text, to be played by viols. Alto II, Bass II, and Viola/Trombone II and III are editorial additions, partly adapted from CPDL #18261 by Diana Thompson.